



The Reliquary
&
Illustrated Archæologist.

OCTOBER, 1895.

The Church of Sta. Maria dei Miracoli,
Venice.



THE architects of the early Renaissance buildings in Venice were strongly influenced by the designs of their Byzantine predecessors, a sufficient number of specimens of whose work still remain to enable us to form some conception of the beauty of the earlier city, but in the fifteenth century these specimens must have existed in greater numbers and have been in more perfect condition than at present.

The tendency towards a return in taste to the early local work is in nothing more conspicuous than in the method adopted for wall ornamentation by the use of incrustated marbles, and in the employment of ornamental circles in interlacing bands enclosing inlaid blocks of coloured marbles, serpentine and porphyry, and frequently, in the arrangement of ornament borrowed from life, of birds and beasts.

Inspired by the study of Classic works, the architects still retained their freedom. While taking these as their models, they breathed into their designs the freedom and grace of the modern spirit. In no way slaves to tradition, though returning to Classic forms, they treated their buildings in a manner unknown to the ancients, allowing themselves to be fully influenced by the works of their own city. These early Venetian Renaissance buildings differ in their lightness, freedom, and happiness from those of the stern, severe, massive, fortified work of their sister city, Florence.

The most beautiful building of this period in Venice, and to the study of which I have devoted much time, is the small church of Sta. Maria dei Miracoli. It was erected from the designs and under

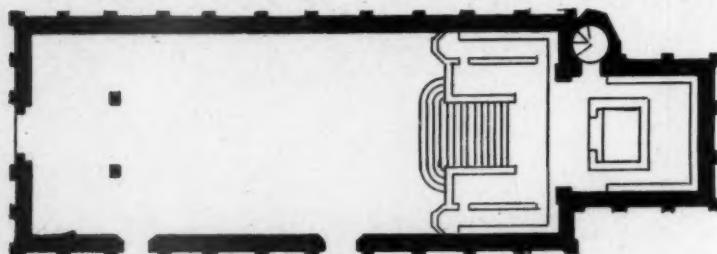


Fig. 1.—Plan of the Church of Sta. Maria dei Miracoli, Venice.

the care of Pietro Lombardo between the years 1480 and 1489. The plan (fig. 1) is that of an aisleless church, with a fine flight of stairs ascending from the nave to a raised choir and the chapel of the sanctuary. Beneath the raised portion of the church is the sacristy. The façade is terminated with a semi-circular pediment, which follows the curve of the nave roof. A segmental coffered barrel-ceiling, springing from the same level, but not following the curve of the external roof, having its crown kept at somewhat a lower level, covers the church.

The chapel of the sanctuary is crowned by a dome raised on a drum. This, together with a stair-turret, may be seen in the accompanying view (frontispiece) taken from the opposite side of a canal, which washes one side of the church. The principal entrance is in the centre of the façade. A gallery is placed at this end of the church supported on two carved pillars.

Between 1880 and 1887 the church underwent a process of restoration. Professor Aitchison, A.R.A., in a recent Academy lecture,

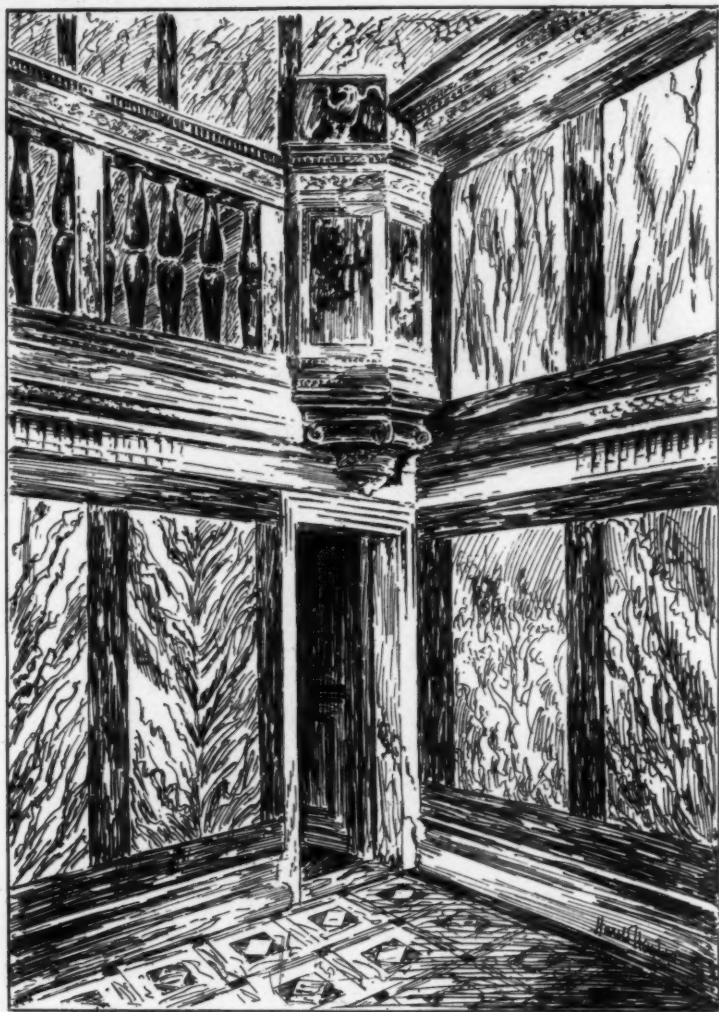


Fig. 2.—Choir-Screen and Ambo in the Church of Sta. Maria dei Miracoli, Venice.

recalls its former appearance when he first saw it. To quote his words, "it was as lovely in colour as its carved marble was beautiful

in form, and all the church trappings and banners were still there, as well as the later additions to the church, which, if not quite in accordance with the structure, added to its picturesqueness. I saw it long before it had been cleared out, the additions and trappings removed, the marble scraped and the ceiling repainted with the finest colours."¹

A sketch of the church, taken before the "restoration," by Mr. Gerald Horsley, shows the building with nave altars on either side the commencement of the fine flight of steps, and many of the trappings described by Professor Aitchison.²



Fig. 3.—Inlaid Marbles in semi-circular pediment of façade of Sta. Maria dei Miracoli, Venice.

but with twelve outer enclosing circles, instead of eleven as in this example, adorn the walls of the Palazzo Dario, to the erection of which the date 1486 has been assigned.

The design of the whole church is governed by a strict sense of simplicity. The idea of the general scheme of the treatment of the exterior can be obtained from the view of the sanctuary chapel (frontispiece), and a notion, of the lower part at least, of that of the interior from the sketch of the balustraded screen and ambo (fig. 2). An external order, with pilasters, architrave, frieze, and cornice, is carried round the church, surmounted by a second order with semi-circular arches. Above this order is the crowning cornice, from which the semi-circular pediment of the façade and three pediments of the

The church is entirely incrustated with marble externally and internally. The semi-circular pediment of the façade is treated with one large circular window and three smaller ones around it, one above and one at either side, corresponding to the three upper limbs of a cross, and between these two groups of circular inlaid coloured marbles with interlacing bands. A drawing of one group is here given (fig. 3). Groups of inlaid circles, almost identical in design,

¹ *Builder*, February 23rd, 1895, p. 138.

² Architectural Association Sketch Book, New Series, vol. xii.

same form to the walls of the chapel of the sanctuary spring. The walls of this chapel are continued up, square in plan, to the level



Fig. 4.—Carving from plinth supporting Pedestal of Sanctuary Arch.

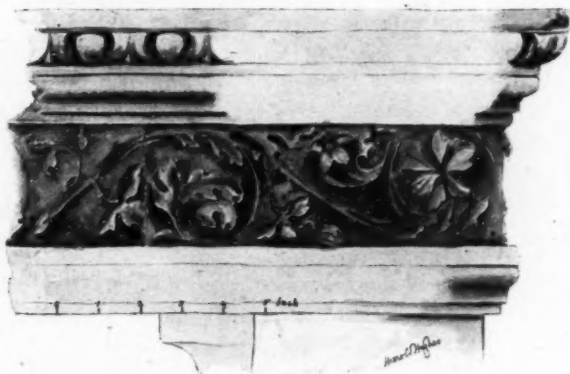


Fig. 5.—Carving of Balustrade in front of Choir Stalls.
Church of Sta. Maria dei Miracoli, Venice.

of the crown of the pediments, at which level the circular drum of the dome starts abruptly, no attempt being made to blend the square and circular plans together. The windows have semi-circular heads.

The sculpture and carving, within and without, reveal to us an exceeding wealth of imagination and fancy, of grace and happiness. The ancient and modern spirits seem to have combined. The carving of the friezes, pilasters, capitals, bands, pedestals, arches, etc., abounds



Fig. 6.—The Angel of the Annunciation.
Church of Sta. Maria dei Miracoli, Venice.

in an ever-varying series of forms—of forms human, of children, of half human half animal, half animal half foliage, of foliage of the most graceful forms, of birds and beasts, some the outcome of a strange fancy, and in some few instances of articles of refined manufacture, of vases, helmets, and shields.

An example taken from a series of children and other figures adorning the plinths supporting the pedestals of the sanctuary arch is here given (fig. 4), and a specimen of the running foliage to the balustrade (fig. 5) above the flight of steps in front of the choir stalls. The child holds what appears to be a fruit in one hand; the position of the other and the expression of the face tell their tale. The foliage is treated with great freedom. With all its wealth, the ornament is kept subordinate to the design. Simplicity is maintained throughout; nothing is overstrained. The ornament is strictly confined to important features. Defects there are, and none greater than that much of the ornament appears meaningless. Supporting, as it were, the plinth carrying the sanctuary arch, we have the marble worked into the form of a cushion, most elaborate, which seems to offend all our ideas of appropriateness. Again, we have heads of infant angels, worked with most consummate skill, attached by their hair to foliage.

The marble balusters of the screen at either side of the stairs leading to the chapel of the sanctuary, and returning on either side to the ambos, reveal to us a most delicate appreciation of form not to be met with in work of a later date.

Half figures of the Virgin, the Angel of the Annunciation, S. Francis and S. Chiara, are placed on the terminations and return angles of this balustraded screen. The illustration here given is of the Angel of the Annunciation (fig. 6). The figures are worked with great freedom and refinement.

Before leaving our subject, notice should especially be taken of the great breadth of treatment maintained throughout the building. The internal walls are incrustated with marble, large surfaces of slabs are separated by narrower bands of a different and darker colour.

HAROLD HUGHES.



Some Hebridean Antiquities.



N the slope of a peat moor near the northern extremity of Lewis, facing the Atlantic, there stands a great unhewn monolith of grey gneiss, locally known as *Clach an Truiseil*, or the Trooshel Stone.¹ Martin, writing in or about 1703, says that "the Thrushel Stone is above 20 ft. high, and almost as much in breadth." By "breadth" he means girth, for its greatest girth at about 3 ft. from the ground is 16 ft., according to measurements with which I have been favoured by the Rev. Malcolm MacPhail, Kilmartin, Lochgilphead, who also states the height of the stone to be 18 ft. 9 ins. The photograph here reproduced (fig. 1) is taken from the west, and shows the narrowest side of the pillar, which presents a broad face to north and south. Viewed from the south, it has a pretty close resemblance to the menhir of Kerloaz, as figured in Forbes-Leslie's "Early Races of Scotland" (Vol. II., title-page). Like the Breton menhir, too, this Hebridean stone may have been devoted to "a species

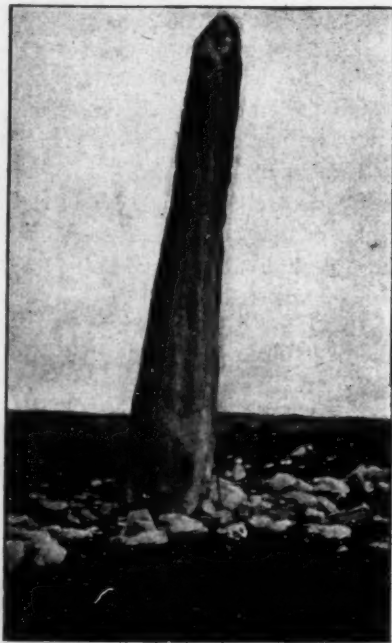


Fig. 1.—*Clach an Truiseil*, Lewis.

¹ Its exact situation is close to the crofting hamlet of Siadeir Uarach, about two miles north-east of the parish church of Barvas, and twelve miles north-west of Stornoway.

of obscene worship," as, indeed, its name implies.¹ The latest known ceremony in connection with it, however, seems to have been the recitation of the "Lay of the Truiseil Stone," obtained by Mr. MacPhail from an old Lewis-man in 1867, and printed by Campbell of Islay in his *Leabhar na Feinne*.²

Whatever may have been the original use of the *Clach an Truiseil*, it is noteworthy as being the largest pillar-stone in Scotland.³ The three at Lundin, in Fife, here reproduced (fig. 2), are about 18 ft. in height, while the tallest at Stennis, Orkney, and in the famous Callernish group, Lewis, do not exceed 17 ft. It is true that there is a prostrate stone at Stennis which measures 19 ft. in length, but



Fig. 2.—The Standing Stones of Lundin, Fifeshire.

if the stone were set on end the portion necessarily sunk under ground⁴ would reduce the apparent height to something less than that of the *Clach an Truiseil*.

Of the principal group at Callernish, near the head of Loch Roag, Lewis, or rather of the central portion of that group, a view

¹ Compare note 1, p. 262, vol. i., of Forbes-Leslie's book, with the signification of Gaelic *truiseil* and *truiseiladh*.

² London: Spottiswoode and Co., 1872, pp. 202-3.

³ That is to say, of the unsculptured class. The sculptured monolith of "Sueno's Stone," at Forres, stands 23 ft. above ground.

⁴ In a recent work (Douglas, Edinburgh, 1894), Miss MacLagan contends that pillar-stones were not planted in the ground, but merely rested on the surface. The above statement, however, would still hold, even if one only allowed for the sinking caused by the weight of the stone.

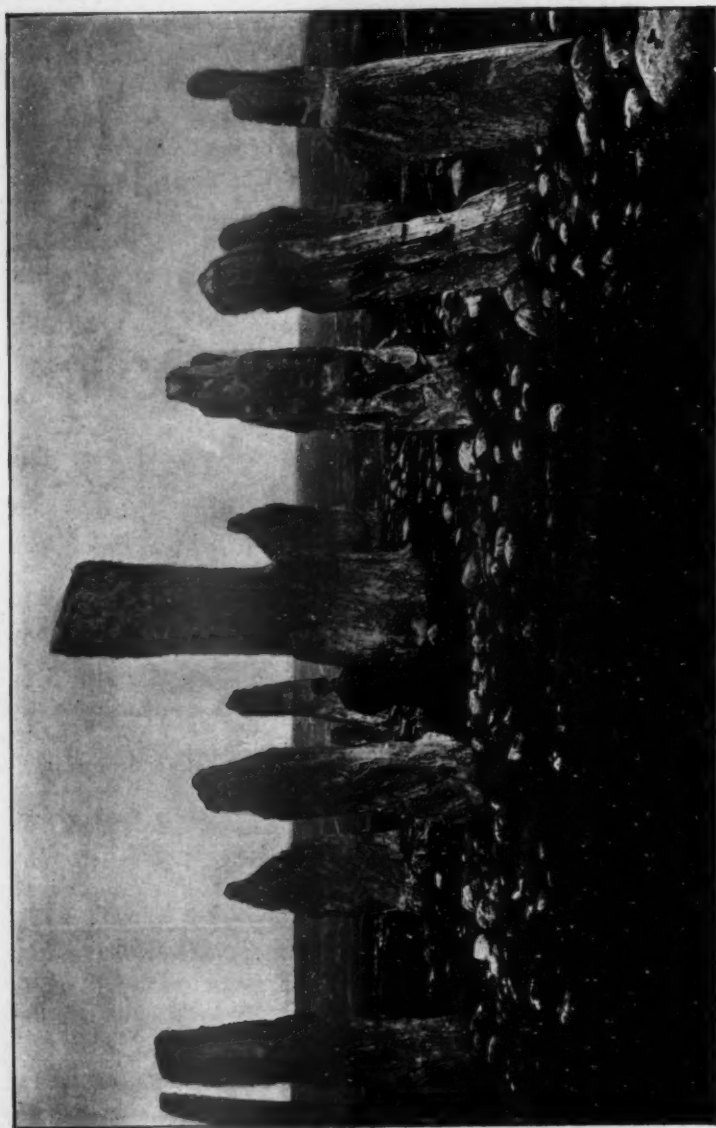


Fig. 3.—Standing Stones of Callernish, Lewis (Central Group).
(From a Photograph by Messrs. G. W. Wilson, of Aberdeen, No. 688.)

is here given (fig. 3). The large stone in the centre is the one spoken of above as 17 ft. in height. Instructive as this view is, it does not convey a proper idea of the extent of the group, or of its outline, which is roughly cruciform. The earliest delineation is, I think, the ground-plan given by Martin in his "Description" (1703); and it is so intensely mathematical as to be untrue. With regard to this "Heathen Temple," as he calls it, Martin says:—"I enquir'd of the Inhabitants what Tradition they had from their Ancestors concerning these Stones? and they told me, it was a place appointed for Worship in the time of Heathenism, and that the Chief *Druid* or Priest stood near the big Stone in the center, from whence he address'd himself to the People that surrounded him." As Martin tells us, however, that certain pillar-stones in North Uist were erected "to amuse Invaders," his information is not necessarily correct. Even in describing this Callernish group he makes the mistake of giving the central stone a height of only thirteen feet; although his statement that it is "shap'd like the Rudder of a ship" is not so much amiss. But modern antiquaries will prefer to take their measurements from such a description as that given by Dr. Anderson in his "Scotland in Pagan Times" (1886, pp. 119-122).

In connection with a small chambered cairn beside the central stone, uncovered in 1858, and of which the vestiges may be discerned at the back of the man in the present picture, Dr. Anderson explains his views on the subject of "stone-settings." "Chambered cairns," he observes, "are occasionally encircled by stone settings or circles of standing stones," the cairn being generally "the principal object, and the stone circle its subordinate adjunct"; but "in this instance at Callernish we have to do with a composite structure which is principally a stone setting, that is, a structure in which the idea of the cairn has given way to the idea of the circle." Of those cairns in which the stone circle is only a "subordinate adjunct," there are many specimens in the Hebrides, where they are generally called "barps." According to McAlpine, *barp* signifies "a conical heap of stones, supposed to be memorials of the dead." The specimen here shown (fig. 4) is Dùn Bharpa (*pron.* Doon Varpa), in the island of Barra; and, like nearly all antiquarian remains, it is in a very shattered and tumbled condition. Three of the upright stones which form its setting are, however, discernible in the picture.

Dùn Bharpa is situated 500 feet above the sea, on the top of a ridge which slopes from it to north and south on either side. It is roughly circular, with a circumference at the base of somewhere about 300 ft. The upright stone on the right hand of the view, which is taken from the south-west, is 5 ft. high. On the summit of the barp there are two recumbent monoliths, of which the larger is 10 ft. 4 ins. long, with a breadth of 5 ft. 9 ins. at the base.

These had evidently been once erect, as in the case of a smaller barp (*Cor-a-dee*¹), a little to the south-east of Dùn Bharpa, which is surmounted by several upright stones. On the tumbled surface of Dùn Bharpa there are a number of hollows, which

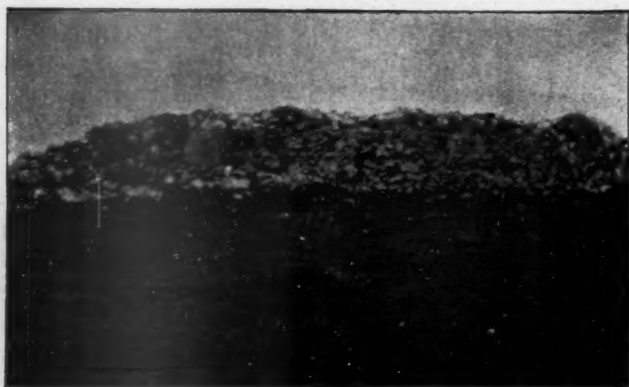


Fig. 4.—Dùn Bharpa, Barra.

may be partly the result of amateur excavation, but which appear also to have been originally small built cavities.

Among many other Hebridean barps is that of Barpa Langass, in North Uist. It stands near the north-western base of Ben Langass, a small hill of 296 ft., and overlooks a loch which takes its name from it (*Loch a' Bharpa*). On the east side of the barp, a few feet up from the base, there is a rude doorway, 1 ft. 8 ins. high by 2 ft. 10 ins. wide. This is the entrance to a narrow passage going into the heart of the cairn for about 20 ft., and widening out

¹, (?) *Cora-digh*. It is situated at the foot of *Cora-Bheinn*.

considerably at the inner end. The roof, composed of immense slabs, nowhere rises above 4 ft. The walls, which are unmortared, are quite perpendicular, and do not converge as they ascend, as is usual in buildings of this general class. As in the Barra cairn just described, Barpa Langass has a "setting" of upright stones at intervals along its base.

The two most striking antiquarian features of the Hebrides are found in the main island, and in one particular part of it. Not far from the famous stones of Callernish stands the ruin of the equally



Fig. 5.—The Doon of Carloway. Exterior view from the east.

notable Doon of Carloway, or, in the Gaelic, *Dùn Charlobhaidh*. As is well known, the "doon" of the Hebrides and the West Highlands is, in a great number of cases, identical with the "broch," "brough," or "burgh" of North-Eastern Scotland; but one is apt to fall in with the local terminology, although this weakness tends to confusion. Both terms, indeed, are quite arbitrary when restricted to such buildings as the Doon of Carloway, because both are capable of and actually receive a much wider application. In this instance, however, "doon" is used specially to denote that peculiar kind of

structure with which most archaeologists are familiar under the name of "broch."

An exterior view of the Doon of Carloway has been used by Mr. Gilbert Goudie to illustrate his paper on the "Excavation of a Pictish Tower in Shetland," in *The Illustrated Archaeologist* for December, 1893. Mr. Goudie's view shows the eastern exterior, the highest portion now remaining of the tower; and a representation from that point of view is given on previous page (fig. 5). Another view, from the opposite or western side, showing the interior of the



Fig. 6.—Doon Carloway. Interior View from the West.

doon, is also given (fig. 6),¹ and it may fitly be compared with the interior view of the Glenelg tower in Mr. Goudie's paper (*op. cit.*, p. 139), or with the similar interiors represented in Dr. Anderson's "Iron Age," pp. 178 and 182.

The entrance passage, which is next to the spectator in this latter picture, is on the north-west side of the tower, and faces the sea. The doorway is 3 ft. 8 ins. high by 3 ft. broad. The wall

¹ This also is by Messrs. Wilson, of Aberdeen, No. 7014. It may be added that the kodak of the present writer is responsible for all the illustrations except those of Callernish, Carloway, and Lundin.

of the tower being 10 ft. 6 ins. thick, as measured by me at one point, this gives approximately the length of the entrance passage. As one goes in, however, one sees a small doorway, 2 ft. square, on the right-hand side of the passage. This leads into a chamber or "guard-cell," 4 ft. high and 9 ft. long, counting from its inner end to its exit.

The circular court forming the interior of the Doon is so heaped up with the *débris* of the fallen walls that the ground cannot be seen. On the opposite side of the court from the entrance passage is the door which admits one within the hollow walls—the great feature of



Fig. 7.—Dùn Torquil, North Uist, as seen from Causeway.

the brochs. And above this door are the windows, one above another, very clearly visible in the present illustrations. Round and round, inside the great twin wall, winds (or used to wind) the connecting passage, ascending storey by storey. From the highest point to the "sunk flat" there are six storeys still attainable, ruinous though the building is; and the measurements of these, as obtained by myself, are as follows:—Topmost storey, 2 ft. 2 ins. high by 1 ft. 1 in. wide; second storey (counting downwards), ditto; third storey, 5 ft. high by 2 ft. wide; fourth storey, 4 ft. 8 ins. to 4 ft. 11 ins. high by 2 ft. 9 ins. wide; fifth storey, 2 ft. high by 3 ft. wide—this storey terminating in a chamber on the north side. Below this fifth

storey there is a basement flat, which has a height (or depth) of two feet, but it is choked with rubbish, and impassable. What with the rickety and shattered condition of the whole structure, and the consequent contraction at various points, the enquiring antiquary will find the task of exploration somewhat difficult. Moreover, even in their original state, the dimensions of these galleries consist very well with the tradition which I found current in Glenelg as to the brochs there, that their inhabitants were a race of "little dwarfs" (*troichean beaga*). Indeed, the tradition would



Fig. 8.—Entrance to one of the Mural Chambers in Dùn Torquill.

fit in much better with the Doon of Carloway than with the Glenelg brochs, for the galleries of the latter are quite spacious and lofty.

It is enough to break the heart of an antiquary to wander about the Hebrides and see again and again the sites of what were once doons now only represented by a tumbled heap of stones, and sometimes not even by that. At Bragair, some eight miles north-east of the Carloway doon, there is the wreck of one visible on its little islet, in a small loch, of which the highest portion is not much above a man's height, and yet I was informed that it was almost or quite as high as the one at Carloway only thirty years ago. Not unlike the Bragair specimen, but in slightly better preservation, is Dùn Torquill, the subject of the three next illustrations. It stands on a little island

in a loch (thence *Loch au Dùin*), a mile or so to the south-east of Trumisgarry, in North Uist, and, like all those islet-doons, it is approached by a causeway of large stones, almost flush with the water. The first view (fig. 7) shows it as one leaves the causeway and approaches the entrance, and the two others (figs. 8 and 9) represent two of the still visible chambers in its wall, the stones hairy with lichen. If one had never seen better specimens of the doons, such as those of Carloway and Glenelg, or, best of all, the Broch of Mousa, one would hardly be able to form an idea of the original design



Fig. 9.—Mural Chamber, Dùn Torquill, with occupant emerging.

from existing ruins such as this. And yet even this fragment is in good preservation compared to scores of others.

Of all the antiquarian remains which the present writer has seen in the Hebrides, only those of Carloway and Callernish are under the shield of the Ancient Monuments Protection Act. For the others it is almost "too late a week"; still, something might yet be done.

About half way between Port of Ness and the Butt of Lewis there is a high rocky islet lying close to the eastern coast, and only separated from it by a deep, narrow chasm, out of which the tide recedes at low water. At the present day the chief attraction of the

place is a well situated on the landward side of the chasm, whose waters are said to possess the virtue of curing toothache. But in former times this insulated rock has been a place of strength and of refuge. The view here shown is from a photograph taken from the edge of the steep bank or cliff on the mainland looking across the narrow chasm, and it shows the south-eastern surface of the island, about one half of the whole. The heap of stones on the highest point is the ruin of the structure which apparently gave the island its



Fig. 10.—Dùn Eiseinn, Lewis.

name, Dùn · Eiseinn. But besides it, there are vestiges of other works, dimly visible in the picture, near the edge of the cliff. These appear to have been ramparts and dwellings. There is, moreover, about half way on the hither side of the *dùn*,¹ a long oval depression, artificially dammed up on the seaward side, where the ground falls slightly, which has evidently been used as a tank for storing rain water. The tradition is that the people who inhabited this rocky fastness were at war with the people of the main island; and it certainly would not be an easy matter to climb up the steep rocks that gird the islet in the face of the defenders' missiles. It is further

¹ In the case of Dùn Eiseinn, the word *dùn* is used in a general sense,

stated that the people of Dùn Eisdeinn had a little boat which, when they returned to their island home, they drew up a steep rock face (on the right hand of the spectator in the present picture, but on the seaward side). In looking at the rock one is apt to doubt the possibility of this, until one remembers that the common boats of the Hebrides were mere skin-covered frames, and perfectly light.

Not much can be made of the main structure, so ruinous is it. Its greatest height, taken from the lowest extremity of the outside



Fig. 11. —Ruined Earth-House, Usinish, South Uist.

base, is not 10 ft. The ground plan shows a rough square externally, 22 ft. 4 ins. long by 18 ft. broad, with an oval chamber inside, all of rough, unmortared stones. This chamber is about 6 ft. 4 ins. by 3 ft. 11 ins. Its inner walls only rise to a height of 2 ft. 9 ins., and as they show a tendency to converge as they rise, they probably once met in a "cyclopean arch" at a height of 4 ft. or 4 ft. 6 ins. As will be seen from the figures, the walls are very thick,¹

¹ The *total* length and breadth, however, are probably much in excess of the original dimensions, owing to the fact that the present measurement includes the *débris* on the outside.

and in two places at the E.S.E. side (right hand of spectator) there are indications of mural chambers.

The next picture (fig. 11) represents a ruined "earth-house,"

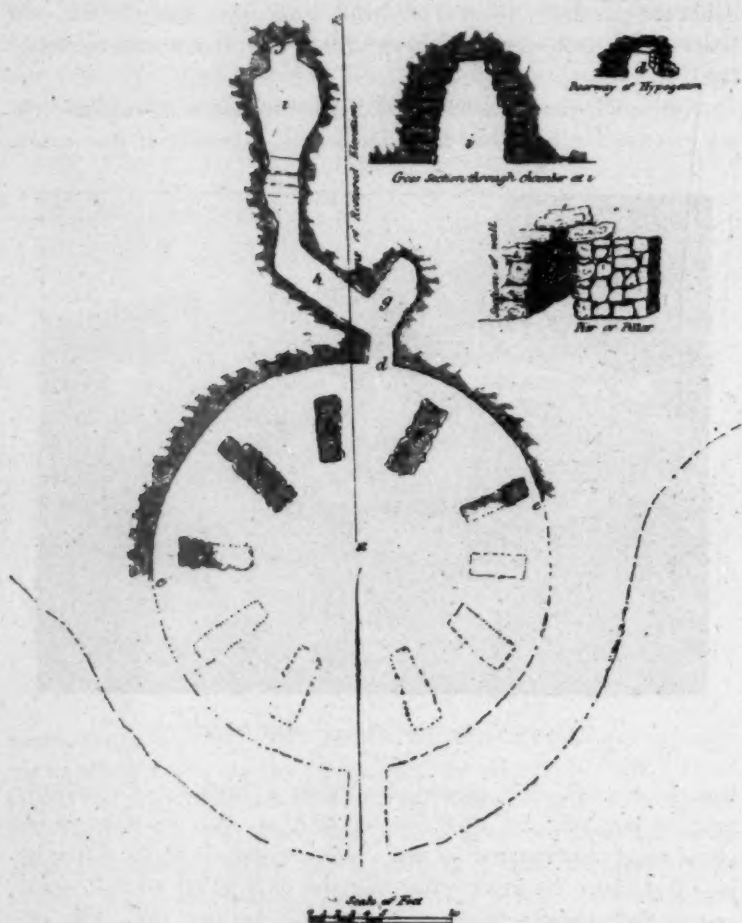


Fig. 12.—Ground Plan of Ruined Earth-House, Usinish, South Uist.

situated on a wild hillside in South Uist, on the northern slope of Glen Usinish, looking down upon Usinish Bay. The figures of the two boatmen (one of them a lad of seventeen, and the other a man

of about 5 ft. 8 ins.), give one a tolerably good idea of the scale ; but the structure was very carefully measured by the late Captain Thomas, R.N., when it was in somewhat better preservation than now. The drawings which he made, showing the probable appearance of the place when complete, are also here reproduced (figs. 12 and 13); and the following written description¹ helps one still farther to a true conception of the nature of this building :—

“The bo'h [Gaelic *both*], or Pict's house . . . that I am about to describe . . . is more than half destroyed, but there is quite enough remaining to make out the whole design. On a small, flattish terrace, where the hill sloped steeply, an area had been cleared by digging away the bank, so that the wall of the house, for nearly half its circumference, was the side of the hill faced with stone, while the other side of the house, for it was almost gone, was built up from the ground. There are the usual niches (*f*) in the wall, which was four feet high. The interior of the house was circular, and twenty-eight feet in diameter. Within the area were pillars, or rather piers (*b, b, b*), formed of blocks of dry stone masonry, raised distinct from the wall, and radiating from the centre of the house. These piers were



Fig. 13.—Restored Elevation (on line *a*, *b*) of Earth-House at Usinish, South Uist.

about four feet high, four feet to six feet long, and a foot and a half to two feet broad, and there was a passage of from one foot to two feet in width between the wall and them. There were five piers remaining, and five more would complete the suite. These piers were evidently intended to lessen the space to be covered by overlapping ; for while the breadth of the house is twenty-eight feet, the central dome, or beehive, had by this means only fifteen feet to span. So much of the roofing remained as to cover the spaces between the innermost piers, showing the method by which the roof was formed. The inner wall of the house is four feet high. From the top a lintel or broad stone commonly reached to the nearest pier ; a single stone (architrave) connected the outer ends of two piers, by which an irregular four-sided base (or bay) was formed, from whence a beehive dome was raised by three or four courses of stone. A larger dome rising from the inner ends of the piers covered the central space. . . . There were no remains of the original doorway, but I have shown where I suppose it to have been by dotted lines. The hypogeum, or subterranean gallery is on a level with the floor, pierced towards the hill, and is entered by a very small doorway (*d*), so low, indeed, that I supposed it to be partly blocked up by dirt, until we found the foundation on the native rock. It is but eighteen inches high, and two feet broad, so that a

¹ Contributed by Capt. Thomas to the *Proceedings of the Society of Antiquaries of Scotland*, vol. vii., pp. 173-4.

very stout or large man could not get in. The doorway is short (two feet), and at once the height rises to five feet inside, or thereabouts."

It may be added, in explanation of the photograph here shown of this place, that the old man is standing at the entrance to the "hypogeum" just described, marked *d* on ground plan, and that between him and the lad may be seen the remains of one of the "piers or pillars" which formerly supported the roof of the circular portion.

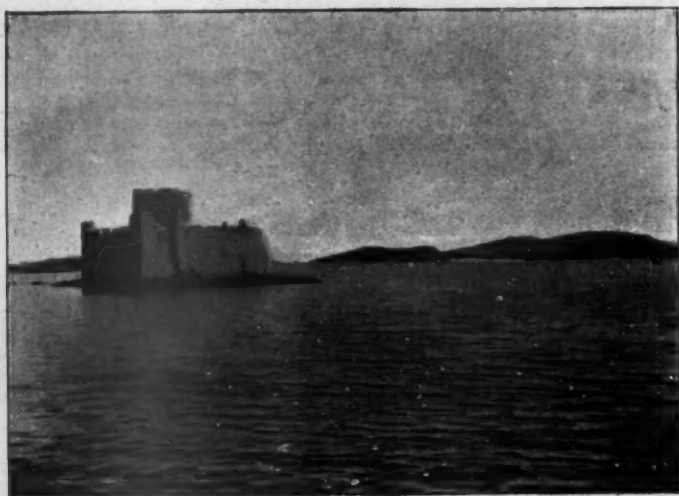


Fig. 14.—Chisamul Castle, Barra. View from the Pier at Castlebay.

Many such souterrains formerly existed in the Hebrides, and there are still a good many to be seen, though often choked with sand and earth. Sometimes they are hopelessly ruined, as in the case of the one at *Drùm a' doch*, near Caolas, North Uist. This earth-house, which was of considerable extent, is now an utter wreck, most of the stones having been used within recent years to build a wall in the neighbourhood.

The last picture represents a building of a much less archaic order—the ruined castle of Chisamul (or Kisimul), which is situated on a small rock in Castle Bay, at the south-east end of the island of Barra. "It is a building of hexagonal form, strongly built, with a wall above

thirty feet high, and anchorage for small vessels on every side of it." This was formerly the seat of the MacNeills of Barra, who appear to have indulged in piracy to a considerable extent, one of them having captured an English ship during the reign of Queen Elizabeth, while another seized a vessel of Bordeaux at about the same period. For both of these offences, however, the MacNeills were duly tried at Edinburgh, and on the first occasion the chief suffered the temporary loss of his estate.¹

DAVID MACRITCHIE.



¹ Keltie's *Scottish Highlands*, new edition, vol. iii., p. 164.



PART I.



THE study of the Old Stone Crosses of Somersetshire offers a rich field for the archæologist. Carrying the mind back as they do to the stirring times of the fourteenth and fifteenth centuries, and to the still remoter periods of the eighth and ninth, they throw over it that peculiar glamour of romance inseparable from the associations of antiquities which tend to suggest the people's habits, customs, and modes of thought.

See yonder friar, with bared head and sandalled feet, as he stands on the well-worn steps of the cross on market day, haranguing the populace, now pointing, it may be, to the carven skull on the shaft above him, and moralising on the vanity of human life, and, anon, naïvely touching his alms purse, he descants to the people on the timely benefits likely to accrue to their souls by a liberal support of his particular religious house.

Or look upon this picture in the bloody times of Monmouth. Here hangs the victim of a double-dyed villainous judge. For some simple kindly act to a persecuted Puritan this humble Somerset peasant has found his cross in very deed.

See this wayside column; at its base kneels the returning and, let us hope, repentant prodigal imploring silently the pardon and protection of his patron saint, St. John.

Or turn aside to this simple upright shaft, built across a flowing stream. Here the bewitched of evil spirits could rest in peace, for running water was the demon's bane.

There are over two hundred old crosses in Somerset, but as many of them are the same in general appearance, especially fifteenth century work, I shall consider only a few typical examples, selected for their historic interest or artistic value.

It is worthy of notice that the south-west of England is remarkably rich in mediæval crosses in comparison with other parts of the country. Excepting the St. Eleanor crosses, there are probably no erections of this kind of any importance now remaining in the Midland, Eastern, and Northern counties.

The earliest relics of crosses found in Somerset are Saxon, and date back to the eighth century, and from that period till the earlier part of the sixteenth the wonderful series is continued. The rapid progress of religion and the consequent erection of many beautiful churches, especially in the fifteenth century, rendered the uses to which the crosses were often put obsolete.

The various crosses may be broadly classified thus:—

- I.—The Market and Village Crosses.
- II.—The Churchyard Crosses.
- III.—The Wayside and Water Crosses.
- IV.—The Manorial or Boundary Crosses.

I.—THE MARKET AND VILLAGE CROSSES.—The earliest market crosses were simple in shape, merely consisting of a pillar placed on steps. Later, they were of greater height, and had niches for sculptured figures. Later still, they were nearly always enclosed, forming a kind of penthouse (usually octagonally shaped), probably for climatical reasons, as at Glastonbury, Wells, Bridgwater, Somerton, Taunton, Chard, Milverton, Shepton Mallet, Cheddar, Axbridge, Nether Stowey, Dunster, South Petherton, Banwell, and Bruton.

Occasionally in these inclosed crosses there is an overhead chamber, as at Milverton and Dunster. It is not clear what this was originally intended for. Where very small it may have been a muniment room, but being generally a result of the construction it was likely enough used simply as a storing place for market appurtenances.

These crosses, which were erected generally by the religious houses, served various purposes, but were chiefly for the collection of market dues and preaching from. In many cases by Royal edict the right of receiving the market tolls was granted to monastic bodies, particularly where markets or fairs were held within church territory. This levy augmented very substantially the monastic funds, and would amply repay the monks for the expense and care bestowed on these erections. Sometimes they are called "Weeping" or "Penance" Crosses. It is said that for certain offences, mostly of a religious nature, persons had to walk to the cross barefooted



Fig. 1.

and scantily clothed, and subjected also to other ignominious treatment.

Previous to 1285 markets were principally held in the churchyards on Sundays and holidays, perhaps for the double convenience of those worshippers who considered it a decided advantage to be able to combine religious and secular transactions. After this date, by Act of Parliament, markets were prohibited in churchyards, though they continued to be held on Sundays up till 1677.

It is important to remember that the preaching or begging friars who used these crosses constituted an ecclesiastical body quite distinct from the ordinary monks. The monasteries had grown exceedingly rich through grants of land, etc., and the monks and secular clergy were becoming lazy, useless, and effeminate. To rouse the Church

from its lethargy the friar or mendicant communities were formed. They did not live in seclusion like the monks, but intermingled freely with the people, posing chiefly as itinerant preachers and alms-gatherers. They are said to have occasionally assisted in the practical decoration of the parish churches, and doubtless many of the quaint carvings on bench ends and elsewhere and some of the wall paintings have been executed by these wanderers, who were evidently not very particular what they turned their hands to.

Rapidly acquiring considerable power and quite eclipsing the secular clergy, the mendicant friars were exempted by the Popes from the observance of certain religious laws, and were granted the privilege



Fig. 2.

of selling indulgences. These Dominicans, or Black Friars as they were also called, afterwards played an important part as the Pope's emissaries in the diabolical times of the Inquisition. They were introduced into England in 1221. Several other orders of friars came to this country, the principal being the Franciscans or Grey Friars, about 1224; the Carmelites, or White Friars, 1240; and the Augustinians in 1250. The latter dressed themselves completely in black. They had priories at Taunton, Stavordale, and Keynsham.

In South Brent Church, Somerset, there are some curious carved bench ends, said to have sarcastic reference to the greediness and other vices of certain begging friars from Glastonbury Abbey. The panels were placed in the church by the incumbent, who had been

able to get the better of the abbot, who had taken it into his head that he ought to have the main share of the income of South Brent. The story is told in three panels, in the first of which the chief object is a fox in monastic garb holding a pastoral staff, and surrounded by geese and other birds. Three pigs gaze with respect upon the fox, and are supposed to have reference to questionable habits of the monks. In the lower portion two apes are busy attending to the roasting of a pig. In the second panel a change is indicated. The fox, stripped of his robes, sits with fettered hind



Fig. 3.

TAUNTON

legs, the geese, etc., evidently having changed their minds with regard to that gentleman's pretensions. The lower part shows the fox in stocks guarded by an ape. The last of the series shows the fox hanged by the geese.

The lands at Brent belonged to the famous Abbey, and as it had a goodly range of wine cellars here, the friars used to come over from Glastonbury, which is only some twelve miles distant, especially about Christmas time, to enjoy themselves. There are grave suspicions that their education in the art of gluttony, and even worse, was very complete. According to Cromwell, however, Glastonbury was said to be particularly free from many of the errors generally

attributed to the monks. His share in the dissolution of the monasteries would give him ample opportunity of forming correct views as to the habits and customs of their inmates. Dr. Layton says: "At Glastonbury the brethren be so straight kept that they cannot offend, but fain they would if they might as they confess, and so the fault is not with them." Punishment was often administered near the cross, as is evidenced by stocks having been found placed close by, as at Horsington, Nether Stowey, and Meare, and sometimes the gallows also, the cross itself, especially in Judge Jeffrey's time, serving occasionally in place of the latter erection.



Fig. 4.

Some of the earlier market crosses were emblematical, as at Horsington, near Yeovil. This may have been to remind onlookers of the fleetness of life, and to inculcate honest dealings in their business relationships.

THE VILLAGE CROSSES.—These might almost be considered as market crosses, and I have classed them with these, although the latter term applies more to crosses in market towns than to those in the smaller country villages, but the distinction cannot be very closely adhered to. The village cross would naturally be an object of interest to the inhabitants. It would serve devotional purposes, and be the meeting-place for discussing matters of civil and religious import. Proclamations of importance were made there.

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I shall now give some brief notes in reference to the illustrations.

Glastonbury (fig. 1).—What a charm there is about this old-world Somerset town, with its fascinating legendary lore stretching far back into the dim vista of the past. The Abbey of course is the chief attraction, although there are remains of other buildings of considerable interest. The old market cross, however, as shown in



Fig. 5

fig. 1, is not now in existence, and very little is known concerning it. It had quite an ecclesiastical look, which naturally associated it with the Abbey. It may be taken as a full development of the market cross, approaching more to the character of a house than a mere enclosure.

Britton says that in 1802 there was a mutilated inscription on it, with the date 1604, but is not sure whether this alludes to the time

of erection. There were also some armorial bearings carved on different parts, including those of Richard Bere, the last abbot but one (of Glastonbury), who died 1524. The lower step was benched so that it could be used as a seat. Built into the wall of a house near the market may be seen a piece of stone carving consisting of two figures—a man and woman clasping hands, which tradition says formed part of the original cross, but there is no direct proof of this. It was certainly a picturesque building, though perhaps not in the finest architectural taste. It stood at the bottom of High Street, and was removed in 1808, along with a fountain or conduit (see drawing), which stood adjacent to it. The present cross was built in 1846, and occupies the same site as the old, but has no surrounding arcade.

Cheddar (fig. 2).—The cross still exists, but has undergone considerable repair. The shaft, or central column, is much earlier than the other parts, and is probably of the fifteenth century. This cross is noticeable for having two plans, the socket being octagonal, and the steps and roof hexagonal. The shaft goes through the roof, and has a kind of finial formed by four busts of monks with scrolls. There are peculiar grotesque gargoyles at the weather-string angles. Formerly a large market was held here, and Cheddar is still interesting on account of the immense quantities of its famous cheese made in the district.

Taunton (fig. 3).—This cross, which was demolished in 1780, could lay little claim to the artistic, but is interesting historically as being the spot where the ill-fated Monmouth was proclaimed king. It was built in the fifteenth century, but the roofed arcade belonged to a later period. The base was benched, and there was a sundial and weathercock, erected probably by one of the bishops of Winchester. The present market cross was built in 1867, but has no arcade. It is of interest to notice that the country folks on Saturday (market day) congregate about the cross, and transact their business very much as in bygone times. Not far from the present erection was the Old Angel Inn, where Jeffrey's stayed when on his bloody circuit. He is said to have sat at an upper window, facing the market arcades (still remaining), and gloated over the agonies of the poor wretches hanging from the tie beams, and who had previously been sentenced by him at the Taunton Castle Hall.

Dunster (fig. 4).—This market cross, or "Yarn Market," as it is

sometimes called, still remains. It is a very picturesque building, indeed, and would form an excellent subject for the artist. It is octagonal in shape, and was built by George Luttrell, Sheriff of the county, about 1600. There is a weather vane, with the date 1647, and initials G L, but these refer to a grandson of the builder. The arrangement of the timbers extending radially from the centre of the cross is somewhat remarkable. One of these has been pierced by a cannon ball, shot from Dunster Castle during a siege. The cross

was used chiefly as a yarn market, Dunster at one time being famous for its "Kersey" cloths or "Dunsters." Dunster is a quaint old-fashioned, typical Somerset village, and affords excellent scope for the antiquary or artist. Unlike many of the country villages, it is easily reached by rail.

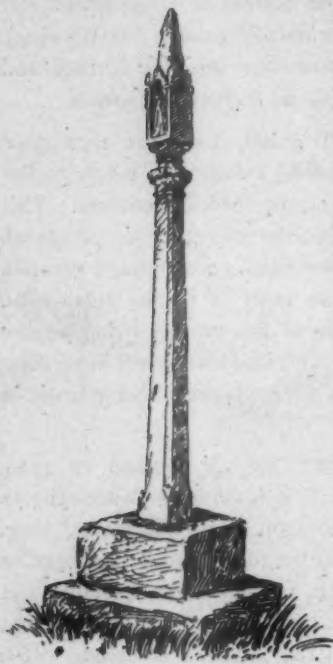


Fig. 6.

Horsington (fig. 5).—This is a good example of an unenclosed market cross. It is thirteenth century work. As seen in the illustration, it has a calvary of four circular steps, the shaft resting on a three-feet square base. The pillar is a monolith of Ham Hill stone. On one face of the shaft is sculptured the figure of a friar, probably Franciscan; above this, a canopy with a skull surmounted by a crown. Over this again is what appears to be a leg bone supporting a second skull.

Beneath the figure is a bracket, shaped like a ram's head.

It is difficult to say what was the object of these emblems of life's brevity, but in pointing a moral they would probably do good service in the religious declamations of the preaching friar.

Before referring to the illustrations of village crosses, a few remarks on some market crosses not illustrated may be of interest.

Wells.—In reference to the former cross here, Leland says, "Wyllyam, Knight, now Bishop of Bath, buildeth his crosse in the market place, a right sumptuous Peace of worke; in the Extreme Circumference whereof be vij faire Pillers and in another Circumference withyn them be vi Pillers and yn the midle of this circumference one Piller. Al these shaul bere a volte, and over the volte shaul be Domus Civica. This work was made by the Legacie of Doctor Wolman, Deane of Welles, 1542." According to municipal records of Wells, proclamations were always made at the Cross. Bishop Knight's will notified that the tolls of the Market Cross were to be for the benefit of the choristers of the Cathedral Church of Wells for ever. It was taken down in 1785. It had something of the general style of Cheddar, only richer, and more magnificent, as befitted a building closely associated with dignitaries of the Church.

Somerton.—This cross still exists, and was built about 1670. It has three steps benched, and curious gargoyles at the weather-string angles. Generally, it is not unlike Cheddar, though it differs in the roof.

Shepton Mallet.—A very interesting cross still remaining. It was restored in 1841. On a brass plate affixed to one of the piers the following inscription was placed by the founders:—"Of your Charitye pray for the soules of Walter Buckland and Agnys hys wyff wh whoys goods this crosse was made the yere of our Lord God, MD, whoys obytt shall be kepte for ever in the parishe church of Shepton Mallett, yc xxviii day of November, on whoys soules Jhu pardon." There is a house here in which tradition says Monmouth stayed in 1685.

Bruton.—Referring to the Market Cross not now in existence, Leland says: "Ther is in the market place of the Toun a new Crosse of six arches, and a piller yn the middle for market folkes to stande yn, begon and brought up to fornix by Ely, last Abbate of Brutun, A.D. 1533." It was said to have been destroyed in 1790, but very little is known concerning it. There is an old house here (with coats of arms), supposed to have been the residence of Abbot Ely.

Bridgwater.—The High Cross or Market Cross here was existing in 1730. It is said that on one of the piers was the useful advice, "Mind your own business." The Duke of Monmouth was

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here proclaimed King in 1685 by the mayor of Bridgwater. It was removed in 1820. In this district is the marsh of Sedgemoor, where the famous battle was fought.

Milverton.—This was called the "Fair Cross." It was an ordinary covered-in market cross with an overhead chamber. It was private property, having been granted along with the rights of toll, and it is remarkable that in its descent from owner to owner these rights still adhered. Taken down about 1850.

Nether Stowey.—This was rather curious on account of its being in its way a real detached campanile. There was a turret with a bell which was rung before divine worship, so that parishioners who lived far from church might hear the summons.

Chard.—The cross was very much like the general type. Chard had hard times of it after the Monmouth rebellion, many persons being hung here, and the borough was also heavily taxed for its opposition principles.



Fig. 7.

Wedmore (fig. 6). — This village cross, which still exists, is one of the rare canopied structures, of which only some four remain. It is of graceful proportions, and fortunately almost complete. The canopy is sculptured on four sides. There are the Holy Rood, the figures of Mary and John,

the Virgin and Holy Child, an ecclesiastical figure with pastoral staff, and an armoured figure. The manor of Wedmore was given by Wilfrid, Archbishop of York, to the Abbey of Glastonbury, and probably the figure with staff may be intended for him, it being no uncommon thing to perpetuate the memory of a liberal benefactor. It is late fourteenth century work, and is not in its original position. Some parts of the base appear to be restorations. Tradition says Jeffreys used this cross on one occasion as a gallows, causing a doctor to be hung for attending a wounded Puritan belonging to Monmouth's army. The house in front of which the

cross is placed is said to be where the judge lodged while in this district on his terrible circuit.

Crowcombe (fig. 7).—Another graceful village cross of the fourteenth century, though simpler than that of Wedmore. The steps and socket are much worn. The shaft is finished with a Greek cross. It is situated in the middle of the roadway at the entrance to the quaint little village of Crowcombe, which nestles so prettily at the base of the Quantock hills.

Among the many village crosses mention may be made of Meare, where the lower step formed a seat for delinquents placed in the stocks; Congresbury, with a cross about forty feet high; and Croscombe, to which a certain amount of interest is attached on account of the spirited manner in which the villagers some twenty or thirty years ago opposed its demolition.

ALEX. GORDON.





Illustrated Notes.

THE INSCRIBED STONE AT STOWFORD, DEVON.

THERE are not many inscribed stones left in Devon, but some of those remaining are important.



Inscribed Stone at Stowford, Devon.

The Fardel stone, which was found in the neighbourhood of Cornwood, Devon, is now in the British Museum, and the three stones in the Vicarage garden at Tavistock are highly interesting and well known. The former is

bilateral, the letters on the face of the stone being debased Latin capitals, and Ogams on the edge. It was the first stone found in England with an Ogam inscription.

One of the three stones at Tavistock is also bilateral, and is interesting because the missing Ogam B was identified and established therefrom.

The Stowford stone has but one inscription, which is in Hiberno-Saxon minuscules, and has been variously read as *Gurgles*, *Guniglei*, and *Tuntlei*. Except in favourable light these inscriptions on ancient weather-worn stones are not easy to decipher, but this difficulty may be overcome in most cases by rubbing green grass in the lettering and photographing the stone. If treated in this manner the engraving is brought out distinctly, and there is less difficulty in determining the character and shape of the letters.

The reading—*gurgles*—is in this manner made very plain in the accompanying illustration, which is from a photograph by the writer.

The Stowford stone stands in the churchyard, three feet nine inches above the ground. The Rev. S. Baring-Gould believes it was found in a hedge, and placed in its present position a good many years ago—certainly before his recollection.

Many of the Devonshire inscribed stones are the links between the rude unsculptured Dartmoor sepulchral menhirs and the head-stones now used to mark the burial places of our dead, and are memorial stones which were probably set up say, from the fourth to the sixth century, A.D.

ROBERT BURNARD.

CINERARY URN FOUND NEAR BUCKIE, IN BANFFSHIRE.

THIS very beautiful and perfect example of an urn was found in a stone-built grave at some depth in a field on a farm near Buckie, in the early spring of this year. It is $7\frac{1}{2}$ ins. high, and 6 ins. diameter at the widest part. The cist or grave was constructed in the usual manner, with a large stone for a cover. There was no mound nor barrow of any sort. When the cist was opened the urn was found standing on the floor; it was quite empty, but a quantity of charred and burnt human bones lay in one corner. No implements of any kind were found. In the same field similar graves have been discovered from time to time during recent years, two or three at least of which contained not only urns, but flint implements and arrow-heads, etc. The quality and workmanship of this pottery are very fine when compared with urns found in other graves in the neighbourhood. It may, I think, be inferred, from a comparison of it with other native urns, that this mode of burial belonged to widely

different epochs, and that the stone cist was a common mode of interment, extending over a long period of time, and a varying civilization. Urns of similar shape have been found under the base of a Bronze Age cairn at Colessie, Fifeshire; in cists at Lesmurdie, Banffshire; and



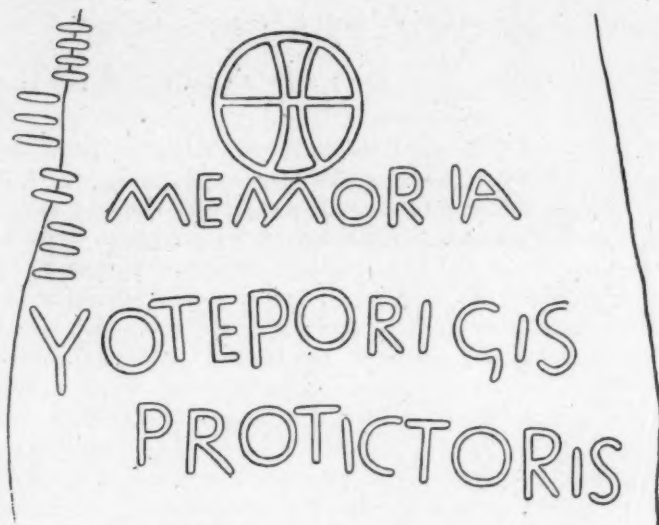
Sepulchral Urn of so-called "Drinking Cup" type found in a cist near Buckie, Banffshire.

Broomhead, Aberdeenshire (Dr. J. Anderson's *Scotland in Pagan Times—Stone and Bronze Ages*, pp. 7, 74, and 75); and in barrows at Fimber, Yorkshire; Haytop and Grindlow, Derbyshire (Lt. Jewitt's *Grave Mounds and their Contents*, p. 102). The style of the decoration is that which characterises the Bronze Age.

HUGH W. YOUNG, F.S.A. (Scot.)

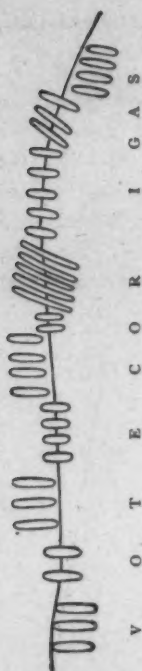
THE TOMBSTONE OF VORTIPORE NEAR LLANFALLTEG,
CARMARTHENSHIRE.

IN the October number of the *Archæologia Cambrensis* there appears an account of what is probably the most important inscribed stone of the early Christian period yet found in Wales, being nothing less than the sepulchral monument of Vortipore, the Prince of Demetia, who was so severely rebuked by Gildas in his *De Excidio Britannie*, written circa A.D. 560. The stone is a rude pillar 5 ft. 6 ins. high and 2 ft. 6 ins. wide, standing in one of a series of park-like fields in front of Gwarnesewydd



Inscribed Stone at Llanfallteg. Scale, $\frac{1}{2}$ actual size.

House, about a quarter of a mile from Llanfallteg Station, on the line from Whitland to Cardigan, and not far from the river Taf, which separates Pembrokeshire from Carmarthenshire. In August last Miss Bowen Jones, of Gwarnesewydd, invited Mr. Edward Laws, F.S.A., of Tenby, author of *Little England Beyond Wales*, to examine this stone, which she believed had a hitherto undeciphered inscription upon it. Mr. Laws gratefully accepted the invitation, and was able to read the inscription and to appreciate its immense historical value. Mr. Laws, with the help of Mr. A. Leach, who had accompanied him, took rubbings of the inscriptions. These were duly forwarded to Professor John Rhys, LL.D., of



Ogam Inscription
at Llanfallteg.
Scale, $\frac{1}{2}$ actual size.

Oxford, who confirmed Mr. Laws' views, and read the inscriptions as follows:

On the front in debased Latin capitals in three horizontal lines:—

+
M E M O R I A
V O T E P O R I G I S
P R O T I C T O R I S

and on the left angle in Ogams—

V O T E C O R I G A S

For a full discussion of the various points of interest connected with this remarkable relic of ancient British Christianity we must refer our readers to the *Archæologia Cambrensis*.





Notices of New Publications.

"DE DANSKE RUNEMINDESMÆRKER," Af Prof. F. A. WIMMER (Kjöbenhavn, 1895. Large Quarto, pp. 174). With Chemitypes by Prof. MAGNUS PETERSEN. Part I., "De Historiske Runemindesmærker." Twenty years ago the Royal Society of Northern Antiquaries proposed to Dr. Wimmer the publication of the Runic Memorials of Denmark, and for that purpose presented him with a magnificent gift, in portions year by year. He was thus able, with his artist, Prof. Petersen, by degrees personally to visit and copy all the runic stones in Denmark proper, as also in Skåne, Halland, and Bleking, in runic days a portion of the Danish kingdom. The learned world has, therefore, long been expecting the work thus announced, so needlessly delayed. At last a small section has appeared, the first half of Vol. I. The whole will be in eight divisions or four tomes. When the other seven parts may leave the press we are not informed.

It is true that in a certain sense Prof. Wimmer has *nothing new* to communicate. *All* the blocks handled by him have been figured and explained by others (some of them also by myself), for the most part *correctly*. But Prof. Wimmer is so gifted a runologist that we are sure of finding valuable instructive hints collected in his pages, and here and there a small amendment, for he works taught by the efforts of all his predecessors. Those coming after him will avoid his errors, for *he* also has made blunders.

His first part treats of "The Historical Runic Memorials of Denmark," taken in a wide sense. All the thousands of runic death-blocks in Scandō-Anglia are loosely "historical," for the people commemorated on them played their part in public or private life, as heroes, or soldiers, or yeomen, or their wives or children, though we have not been helped to trace them by contemporary or later manuscript materials. On the whole, however, Prof. Wimmer is right in his group of eighteen pieces here gathered. They are *all* "historical," for they speak of Danish kings or queens, or persons or places in or connected with Denmark.

1. For instance here—the *first* block given is the *small* Jællinge stone in Jutland, dated by Prof. Wimmer about 935-940. Strictly annalistic, for it was raised by King Gorm, in memory of his wife Thyre.



Grave-Memorial at Vedelspang, South Slesvig, raised by Queen Asfrith to her husband, Sitric, and their son, Knuba, *circa* A.D. 950.

(Block kindly lent by the late Prof. G. Stephens.)

2. The very large Jællinge block, with Christ crucified splendidly carved on one side, the cross being a conventional Tree of Life. It was raised by King Harald in minne of his father and mother, Gorm and Thyre, "that

Harald who wan (united) all Denmark and christened the Danes." Dated by Prof. Wimmer about 980.

3 and 4. The Vedelspang stones in South Slesvig, dated by Prof. Wimmer about 950. Queen Asfrith, the daughter, raises the grave-memorial to Siktrik her husband and their son Knuba. (See illustration, p. 234).

5. Söndervissing, Jutland, dated by Prof. Wimmer about 970. Tufa, daughter of Mistiui, raises the minne after her mother, the wife of King Harald (Blue-tooth).

6, 7, and 8. Hallestad, Skåne, dated by Prof. Wimmer about 980-985. Askil, after Tuki Gorm's son, "who fled not at Upsala." The warriors who fought nearest Tuki shared in the memorial. Askaut raised after Aira his brother, the him-þaki (henchman) of Tuki. Asbiurn raised after Tuki his brother, henchman of þaki.

9. Sjörup, Skåne, dated by Prof. Wimmer about 980-985. Saksi set the stone after Asbiorn his felagi (brother-in-arms), son of Toki, who fled not at Upsala, but fought while he weapon bore.

10. Års, Jutland, dated by Prof. Wimmer about A.D. 980-985. Asur set the stone after Wal-Tuki his lord. The stone said it would stand long in the name of Wal-Tuki.

11. Hedeby, South Jutland, dated by Prof. Wimmer about 995-996. purlf raised the stone, him-þiki (henchman) of Swain, after Erik his felagi (weapon-brother), who died when the "drengs" (warriors) besieged Hedeby; and he was steerman (admiral), "a dreng hard good," a most excellent leader.

12. Danevirke, Slesvig, dated by Prof. Wimmer about 995-996. King Swain (Tjuge-skæg=Twist-beard) set this after Suarpi, his himþiki (henchman), who fared west but now died at Hedeby.

13. Århus, Jutland, dated by Prof. Wimmer about 1000. Only "R" left as ending the first word, the name of the raiser, . . . r þigsla, who raised the minne to Amuti his filagi (comrade), who died at Hedeby.

14. Århus, Jutland, dated by Prof. Wimmer about A.D. 1000. On the one side is boldly carved the head of Thu(no)r, the protector of the grave. Kunulf and Augut and Aslak and Rulf raised to Ful their comrade, who fared west and died when the kings fought besieging Hedeby under Swain Tjuge-skæg (Twist-beard).

15. Kolind, Jutland, dated by Prof. Wimmer about 1000. Tusti raised after Tufi his brother who died out east at the battle of Svolder. He was smith (artist) of Asuith.

16. Sjølle, Jutland, dated by Prof. Wimmer about 1010. Fraystain set to Gyrrh Lagaman, his brother (here the stone partly broken away), at Iuis-Eþi.

17. My Larsker, Bornholm, dated by Prof. Wimmer about 1049-50. Kobu-Suain raised after Bausi, his "dreng good," who was slain out west in the battle at Ut-La . . . iu (=Utlængiu). God the Drotten (May the Lord

God) help his ond (soul) and eke Saint Mikial. Prof. Wimmer believes this Kobu-Swain was the well-known Joms-wiking Sigurd Kapa, who had married Tufa, Sigwald Jarl's sister.

18. Åsum, Skåne, dated by Prof. Wimmer about 1210. May Christ, Mary' son, help them as (who) this church gared (built), Absalon, Archbishop eke Asbiorn Muli.

This outline will enable the reader to see what the monoliths say. The learned author adds the literature connected with every piece, for those who wish to make further studies, and he points out the political signification of the monuments—we therefore all thank him for his labours. But we must now conclude with fault-finding: the price, 25 Danish crowns, is absurdly high. Eight small parts at 25 crowns means 200, about £10, for the whole work, which very few persons can afford to give. The Carlsberg Fund here generously paid all the expenses of publication, so the work has not cost Prof. Wimmer one shilling. Hence his charge is altogether groundless. Five crowns for each section, as it left the press, is surely sufficient.¹

Kjöbenhavn.

GEORGE STEPHENS.

To say that the splendid monograph on "CORPORATION PLATE" (Messrs. Bemrose and Sons) by the late LLEWELLYN JEWITT and W. H. ST. JOHN HOPE, just issued from the press, is the most important archæological book of the season, will be thought perhaps to be "damning it with faint praise," considering the amount of rubbish the unfortunate reviewer has to wade through as each new publishing season comes round. To do a work of this sort any kind of justice in the short space at our disposal would be an impossibility. The adequate criticism of the vast amount of historical and other material collected together in these two volumes must be left in more competent hands, whilst we content ourselves with touching briefly on some of those salient features which will be of interest to others than mere specialists.

The nucleus of the work appeared as a series of articles in the *Reliquary* (vols. xviii. to xxvi.) and *Art Journal* (1880 to 1882), and the late Mr. Llewellyn Jewitt had contemplated embodying these articles in a complete work descriptive of all the municipal insignia and plate in England and Wales, when his lamented death prevented the scheme being carried out immediately. The collections made by Mr. Jewitt were subsequently placed in the hands of Mr. St. John Hope, by whom they have been edited, completed, and seen through the press. The editor's accurate scholarship, his careful methods, and the exceptional advantages he enjoys in his position of

¹ A melancholy interest is attached to this notice as being almost, if not quite, the last piece of archæological work done by Prof. G. Stephens before his lamented death took place.

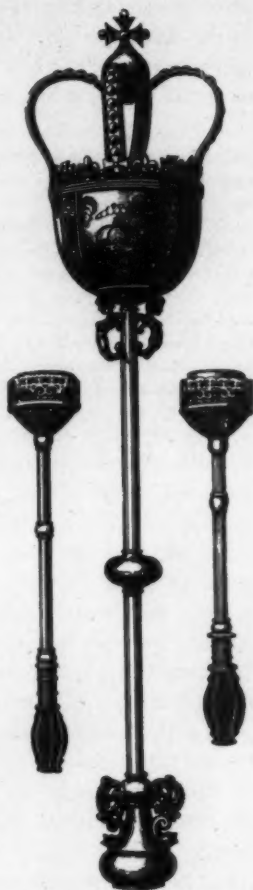
Assistant Secretary of the Society of Antiquaries, have enabled him to carry out the work in a way that probably no other living man but himself could have done. The exhibitions which he organised in 1888 at the President's reception at the rooms of the Society of Antiquaries, and in 1893 at the Mansion House during the London meeting of the Royal Archaeological Institute, were the means of bringing together an immense number of specimens of corporation insignia and plate, which thus became available temporarily for minute personal examination by specialists. Many other maces, etc., were lent by their custodians to the late Mr. Jewitt and Mr. St. John Hope for purposes of description, and where access could not be had to the objects themselves, no pains seem to have been spared to obtain the most minute particulars as to their nature and history.

The two volumes are profusely illustrated, and although the engravings vary in quality, a very high standard has been maintained throughout. The majority of the objects are represented by means of original woodcuts, process blocks being conspicuous by their absence.

The introduction by the editor is really a masterly production, and after studying it carefully the most raw amateur will be able to say complacently, with the late Dr. Jowett (at all events as regards the subject under consideration), "What man knows I know it." Although in Gaul there was no break in the continuity of Roman municipal customs and those of the subsequent periods, yet Mr. St. John Hope does not believe that this was the case in Great Britain. He says:

"There is, however, no evidence whatever of the continuity of Roman municipal customs or institutions in this country during the Anglo-Saxon period, nor indeed, is there proof that anything in the nature of municipal insignia existed in England before the Norman Conquest. We may even go further, and say that until about the beginning of the thirteenth century it is extremely unlikely that any civic maces or other symbols of authority were in use in any English city or town."

The origin of municipal insignia comes down to the time when one or more bailiffs, or in other cases a mayor, elected by the burgesses, took the



Corporation Maces, Bideford.

place of the reeve (*praepositus*) appointed by the king as head of the borough in internal matters, although externally subordinate to the sheriff or other local representative of the king. As early at least as the first half of the thirteenth century, certain municipalities appointed sergeants (*sub-ballivi*), and the right to appoint sergeants-at-mace appears to have been prescriptive in the case of the older cities and towns. By degrees the privilege of having sergeants-at-mace came to be conferred or confirmed by the king by charter or letters patent, as in the case of Canterbury in 1448. Mr. Hope says:—

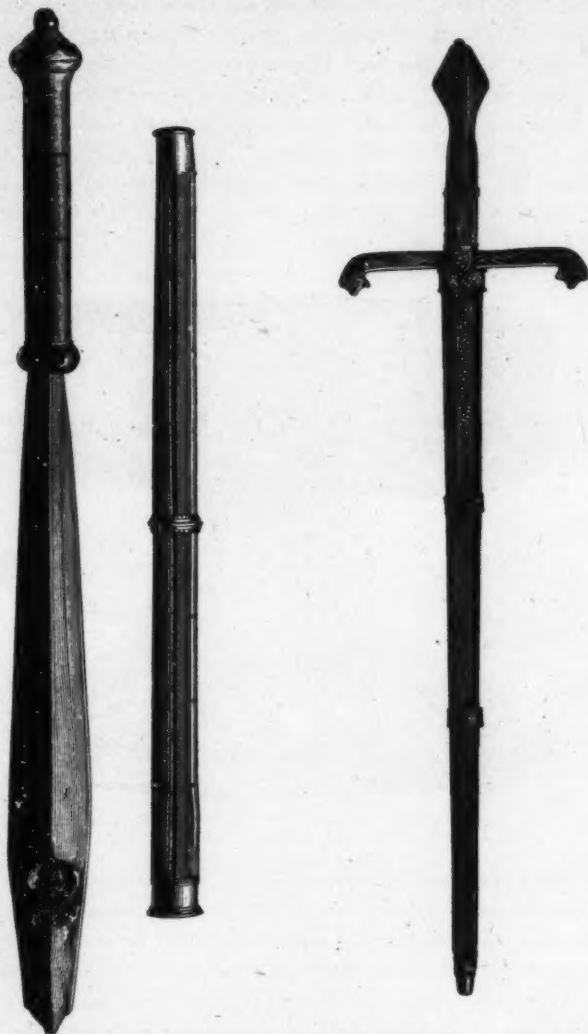
“The emblems carried by the sergeants seem to have been mere staves, rods, or wands (*virgae*), the use of which, though to a great extent superseded by the carrying of maces, has continued in several forms down to the present day. . . . We may perhaps surmise that the custom of carrying maces, which eventually almost entirely displaced the bearing of wooden staves, arose out of the development by which the merely *executive* authority of the bailiff of the early part of the thirteenth century passed into the far more extensive *magisterial* power exercised by a mayor or city sheriff with his fellow magistrates, the alderman, by the close of the fifteenth century. . . . There can be little doubt that the mace, as originally used by the sergeants of the mayor or bailiffs, was borrowed from those borne by the king's sergeants-at arms, who were his messengers to convey his orders to local officials. . . . Since it was the first duty of the sergeants-at-arms to defend the king's person, the maces which formed their peculiar arm were no doubt actual war maces.”

The evolution of the civic mace from the war mace is most admirably traced by means of a series of illustrations from contemporary MSS., brasses, seals, and extant maces. The war mace was simply a weapon of offence made of iron, and consisting of two parts, (1) a straight handle of cylindrical shape, and (2) a head armed with formidable sharp-pointed flanges projecting radially. In the fourteenth century we find the maces either plated with more precious metals than iron or steel, or entirely made of them, and in the fifteenth century a new feature is added to the mace in the shape of a button, or flattened end, to the handle to carry an engraved or enamelled shield of the royal arms. As an example of the mace with the button, an engraving is given of the brass of a sergeant-at-arms at Wandsworth, Surrey, dated 1420. In time the original use of maces as weapons of offence became traditional; the flanged end, once the head, was held downwards; and in the last stage the flanges themselves degenerated into mere unmeaning ornament, and cresting or open crowns were added to the button end, as in the brass of John Borel, sergeant-at-arms to Henry VIII. at Broxbourne, Herts. The great maces, borne before the mayor as a mark of dignity, and in token of the royal authority vested in him, were subsequently developed from the small maces, carried by the sergeants-at-mace as emblems of authority.

Certain seaport towns have maces in the shape of an oar as emblems of the maritime jurisdiction vested in the corporations, suggested probably by the great silver oar of the High Court of Admiralty. The best examples are those at Dover and Kingston-on-Hull.

Next in importance to civic maces come the State swords. Most of

these were of the nature of "property" swords, intended for show, not for use, but a few, like that of the Emperor Sigismund at York, were real fighting swords.



Water Bailiff's Oar and Staff belonging to
the Corporation of Kingston-on-Hull.

Sword of State belonging to the Corporation
of Kingston-on-Hull.

It is perhaps not generally known that the gorgeous gold chains worn by many mayors, which are so calculated to impress the ordinary onlooker, are of

comparatively recent origin, and "unlike swords, caps of maintenance, maces, etc., they have no special significance beyond marking out the wearer as a person of importance, and any town or mayor is at liberty to assume them."

In 1545, Sir John Alen bequeathed his knightly collar of SS. to the Lord Mayor of London, although he probably had no real right to transfer a livery collar, which had been bestowed upon him by the sovereign, to anyone else. Still less, as Mr. St. John Hope points out, have any of the recently equipped provincial mayors any business to wear a collar of SS.

The bulk of the work under review is taken up with minute technical descriptions of the Corporation plate, etc., in England and Wales, arranged alphabetically in counties. We cannot do more than single out the following objects as deserving of special notice.



The Bodkin Cup belonging to the Corporation of Portsmouth.

The maces at Kidwelly, Bideford, Hedon, Shaftesbury, and Winchcombe are good examples of the less debased forms. The swords at Hedon and at York already mentioned are amongst the finest. Of plate in the Gothic style hardly any instances have survived, the fourteenth century cup at King's Lynn and the Bodkin cup at Portsmouth (1525-6) being notable exceptions. The pair of tankards at Bristol (1634-5) and the rose-water ewer and bason at Norwich (1617-18) are truly magnificent specimens of Renaissance repoussée silver-work. The twelfth century seals of Exeter and Worcester, and the fourteenth century seal of Rochester, give interesting contemporary representations of each city, with the architectural treated conventionally, but with

extreme cleverness and artistic feeling. The twelfth century seal of Colchester is remarkable as perpetuating the legend that St. Helena was born in that city; and the late seals of Hertford, Cowbridge, and Camelford are of the rebus class.



Racing Bells belonging to the Corporation of Carlisle.

Amongst rarities and curiosities possessed by some of the corporations may be mentioned the racing bells at Carlisle, the reliquary of St. Petrock at Bodmin, the mayor's lantern at Chichester, the waits' collars at Norwich and Bristol, the burghmote horn at Faversham, the oyster gauge at Colchester, the



Burghmote Horn belonging to the Corporation of Faversham.

china loving-cup at Wenlock, and the dragon called "snap" at Norwich. An engraving and full account is given of the last mentioned curious relic of bygone pageantry. The dragon is formed of a framework of wood or wickerwork covered with canvas, and its lower jaw is furnished with a horse-shoe shaped plate of iron garnished with enormous nails, which produce a terrible clatter when the jaws are opened and shut by means of a string. The following item is given relating to the dragon "snap":—

"1553.—In the first year of Queen Mary, it was fully consented to and granted, that on the feast day next to be holden for the Company and Fellowship of St. George (for diverse good causes weighed and considered) there shall be neither George nor St. Margaret; but for pastime, the Dragon to come and show himself as in other years."

Enough has been said to show what inexhaustible stores of information on all subjects directly or indirectly connected with the treasures possessed by the corporations of the cities and towns of England and Wales are to be

found in the two splendid volumes we must now take leave of, feeling sure that no public library or private antiquarian bookshelf can afford to be without so indispensable a work of reference.

"THE CARVED STONES OF ISLAY," by R. C. GRAHAM, F.S.A., Scot. (James Maclehose and Sons, Glasgow), is a sumptuously printed and illustrated book, dealing in a most thorough manner with the Christian sculptured monuments of one district of the west coast of Scotland. The sepulchral slabs, effigies, and erect crosses which come under the heading of "Carved Stones" belong to the same class as those at Iona, so fully illustrated in the works of Graham, Stuart, and Drummond. Tourists are tolerably familiar with the antiquities of Iona, but there exist in many of the less frequented ecclesiastical sites scores of equally beautiful specimens of mediæval sculpture which are quite unknown. We owe a deep debt of gratitude to Mr. Graham for having rescued from oblivion so remarkable a series of carved stones as those which exist in Islay, and we heartily sympathise with him in his desire to see a complete collection of casts made of all such monuments yet remaining in Argyllshire before it is too late. Exposure to the weather, the hob-nailed boots of persons walking through the graveyards, and other equally destructive agencies are slowly but surely obliterating all trace of the exquisite designs with which the sepulchral slabs are decorated. We sincerely hope that Mr. Graham will receive such encouragement from the public and the Society of Antiquaries of Scotland as will induce him to complete the task of recording all the carved stones of Argyllshire which he has begun so well.

The Christian monuments of Islay vary in date from perhaps the eighth or ninth century down to the present time. There are only two or three belonging to the pre-Norman period, by far the greater number being sepulchral slabs and effigies of the well-defined West Highland type of the thirteenth, fourteenth, and fifteenth centuries. The problem of the evolution of the characteristic richly foliated scrolls, which form one of the greatest beauties of the West Highland carving, yet remains to be solved. Mr. Graham does not seem to have quite made up his mind about it. He says that

"The Irish origin of the style is generally allowed. Probably it was modified or altered to some extent during the period of the Norwegian occupation, but before the art attained its highest development there seems to have come another influence which, accepting the beauty of the older patterns, avoided their angularities and enriched rather than changed them. Whence this last influence came, if it did come, I do not know; but as many of the Argyllshire churches were built about the thirteenth century, it seems conceivable that stone carvers were brought from the south to work at them, and that some may have remained in the country employed in the sculpture of crosses and monumental slabs, for which there must have been a great demand if we judge from those which, in spite of bad weather and worse neglect, still lie crumbling in the churchyards."

In reference to this question we would point out that there is a remarkable similarity between the designs upon some of the sepulchral slabs in North Wales and those of Argyllshire. What the connection may have been between these two parts of Great Britain in the thirteenth and two succeeding centuries it is not easy to explain, unless the traffic by sea which introduced the Norse element to the west of Scotland, the Isle of Man, and Anglesey was continued down to so late a period. The peculiar leaf of the foliage of the West Highland slabs is not Celtic or Saxon, but is often found in Norman work, and survived in the carved oak wood-work of the seventeenth century. The subject is one of great interest, and is deserving of more serious consideration than it has yet received.

Mr. Graham has advanced the art of illustrating carved slabs and crosses to a point which it has never before reached, nor is it at all likely that the results he has attained will be easily surpassed. Everyone who has attempted to take photographs of ancient sculptured or inscribed stones has found that the difficulties he had to contend with were almost insuperable owing to the discolourations of the surface produced by lichen stains, etc., the inequality in the texture of the surface due to weathering, etc., and being able to hit on a time when the sun was shining at exactly the right angle to bring out the details. Mr. Graham gets over all these obstacles by taking a paper mould, from which a plaster cast is made, and photographing the cast to scale. The reproductions of the photographs thus obtained have been executed in a manner which does the publishers the greatest possible credit. The late Mr. Drummond's book on the Iona slabs shows what are probably the best results that can be produced with the aid of lithography by a trained artist having also a thorough knowledge of archæology, but excellent as are his plates there can be no comparison between them and Mr. Graham's as regards the faithfulness with which the details of the carving are represented. No effort of the hand and eye combined, however skilful or exact it may be, can ever reproduce the spirit of the work of a past age, nor catch the subtle effects of time in toning down the colour and texture of the surface of the material and softening a hard outline or a sharp angle. Indeed, the better the artist the less likely he is to sink his individuality so far as to become a mere slavish copyist, and consequently he will imbue his drawing with the stamp of his own character rather than with that of the designer whose work he is endeavouring to reproduce. Hence the very qualities which make photography from nature a bad substitute for an original artist's picture of a figure subject or landscape, adapt it extremely well for representing the details of ancient sculpture.

A map of Islay with all the sites of the churches marked upon it, and plans of each of the graveyards showing the position of the slabs, enable the

reader to locate any monument with the minimum amount of trouble. Mr. Graham's description of his methods of making paper squeezes will be found very useful by archæologists who think of turning their attention to this class of work.

The symbolism of the West Highland slabs and crosses is quite as deserving of study as their art, and it is perhaps not too much to hope that when all the monuments of the post-Norman period in Scotland are fully illustrated, some clue may be obtained to explain the meaning of the more mysterious symbols which occur on the erect cross-slabs and rude pillars of the preceding age. The emblems on the Islay slabs include the sword, galley, pair of shears, anvil, chalice, and a rectangular object resembling a book. On one of the panels of the cross at Islay House is a figure of a horseman with the name *PAVLVS* inscribed on the background in Lombardic capitals of the thirteenth or fourteenth century. Mr. Graham suggests that the name of the person commemorated by the cross may have been Paul, or that the subject may be intended for St. Paul journeying to Damascus. In reference to this it may be well to point out that the subject of St. Paul's visit to St. Anthony in the desert is sculptured on the Ruthwell cross, and that the arched top of the panel on the Islay is of the shape usually found on Saxon monuments. Possibly the scene on the Islay cross may also be taken from the legendary life of St. Anthony, and may have been copied from a Byzantine MS. If so, it may help to throw some light on the significance of the horsemen with peaked hoods, which occur so frequently on the pre-Norman sculptured stones of Scotland.

"STONEHENGE AND ITS EARTHWORKS," by EDGAR BARCLAY, R.P.E. (D. Nutt), contains a very useful summary of the various theories that have been promulgated from time to time with regard to the origin of this most important megalithic circle, together with the author's own views on the subject, which, if they do not meet with full acceptance from critics, have at least the merit of being original, and are supported by a train of reasoning that cannot hastily be set aside. After describing Stonehenge, and illustrating the remains by means of plans, elevations, and general views, Mr. Barclay gives a sketch of the different lines of investigation that have been followed by previous writers, and then proceeds to enunciate his own views. He says :

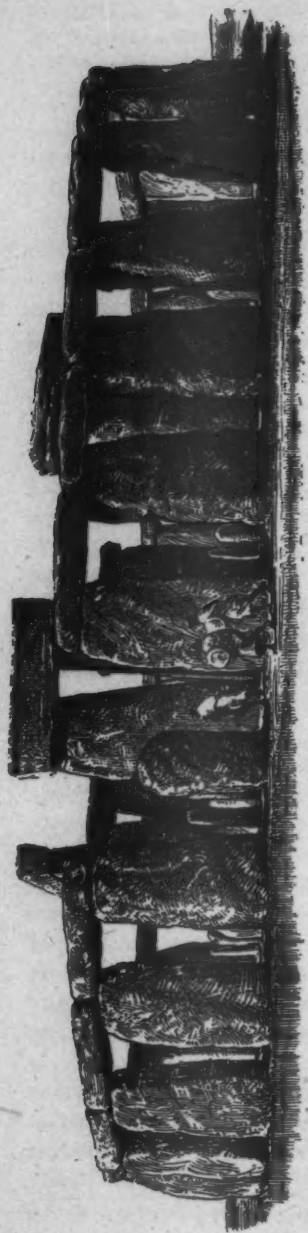
"An attempt will here be made to supplement these sources of knowledge by yet another, viz., by study of the comparative dimensions of the various parts, and of the method employed in setting out the design. Other stone circles have this characteristic in common : they appear to have been constructed in a more or less hap-hazard fashion, regardless of precise measurement. The impression produced by Stonehenge is different. It is difficult to believe that the roughly trimmed boulders could have supported a row of lintels, so that these should form a fit and sightly circle without the exercise of considerable ingenuity

and method; indeed, it is precisely the sense of disturbed order which makes the ruin so impressive and interesting. Moreover, there are outlying stones which obviously have not been placed at random, but for some particular purpose. The experience, therefore, of any passing observer justifies investigation on these lines."

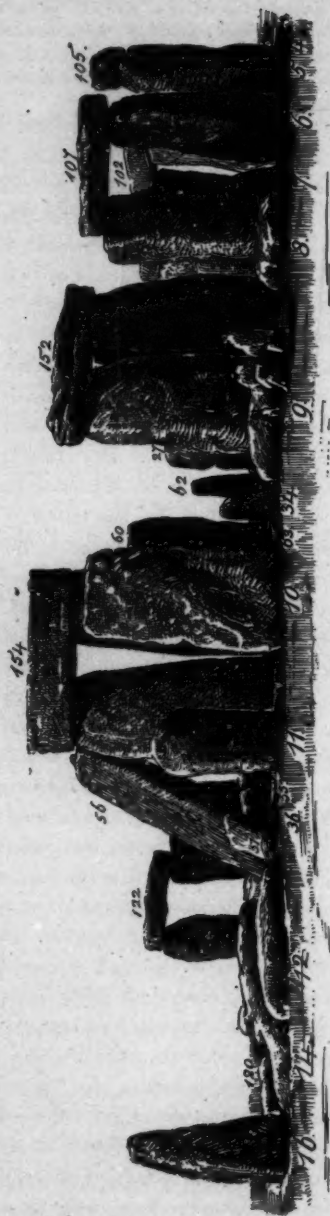
We thoroughly concur with Mr. Barclay in thinking that the probable methods of setting out the various parts of Stonehenge are worthy of the minutest investigation, and if it could be proved, as he believes, that a single definite plan underlies the arrangement of all the circles, the cursus, and the outlying stones and barrows, it follows that they were all constructed at one time under the direction of one architect.

As far back as the year 1858, the late Dr. Thurnam found out by personal observation that the large stone, in the middle of the avenue immediately outside the circular earthen rampart which surrounds Stonehenge, was designedly fixed in such a position that a person standing in the centre of the concentric megalithic circles would see the sun rise exactly over the top of the stone on Midsummer Day (June 24th). This stone was known formerly as the *Friar's Heel* in consequence of a mediæval legend attached to it, but it is now also called the *Sun Stone*. Between the sun stone and the centre of Stonehenge, and in the line of the axis obtained from the observation of the rising of the sun at the summer solstice, is a large recumbent block called the *Slaughter Stone*, probably in reference to the absurd Druidical theories of the writers of the last century. The distance between the sun stone and the slaughter stone is 100 ft., and the distance of the sun stone from the centre of Stonehenge is 256 ft. The angle which the axis makes with a line drawn from east to west is approximately 40° north of west. Now the position of the axis with regard to the cardinal points can be obtained either by means of a right-angled triangle, or by the angular division of the circumference of a circle into nine parts. Mr. Barclay adopts the former plan. He takes the line, 100 ft. long, between the sun stone and the slaughter stone as the hypotenuse of the right-angled triangle, and then assuming, as he does, that the exact angle is not 40° but $39^\circ \cdot 48'$, the side pointing north and south is 64 ft. long, and the side pointing east and west is 76.8 ft., for $\sin. 39^\circ \cdot 48' = 6401097$, and $\cos. 39^\circ \cdot 48' = 7682835$. He then gets the centre of the whole structure by multiplying the shorter side of the right-angled triangle $64 \text{ ft.} \times 4 = 256 \text{ ft.}$, and measuring it off on the hypotenuse produced, from the sun stone.

The other dimensions are derived from these primary ones in a way which appears to us to be unnecessarily complicated, and quite out of keeping with the stage of culture of the builders as indicated by the rudeness of the architectural details, such as they are. An engineer of the present day would certainly begin with the centre, and arrange everything else in reference to this main point. He would get the position of the axis by



Stonehenge Restored. View looking North.
(Black kindly lent by Mr. D. Nutt.)



Stonehenge, as it is at present. View looking North.
(Black kindly lent by Mr. D. Nutt.)

dividing the circumference of the circle into nine segments. Mr. Barclay makes a good deal of the position of the two mounds and stones just inside the earthen rampart. If these are joined, a rectangle is obtained which is just the width of the outer circle of Sarsen stones, and thus just encloses the whole of the megalithic remains.

It seems to be much more probable that if there is really any significance in the position of these stones and mounds, it follows from the inclination of the axis being approximately at an angle of 40° to the line east and west, so that a hexagon inscribed within the circle of the earthen rampart, and having its longest diameter coinciding with the axis, would have its two opposite sides parallel to the shorter sides of the rectangle formed by joining the mounds and stones. The hexagon might also suggest the arrangement of the trilithons, which would be six in number if the small blue-stone impost belonged to a trilithon placed in the line of the axis, a restoration not approved of by the authorities who have attempted to reconstruct Stonehenge. Whatever were the methods employed in setting out the different parts of the structure, we believe them to have been of the simplest possible character, not involving any great amount of geometrical knowledge, and such as could be easily carried out by means of a cord and a few wooden pegs.

Those who are not initiated into the deeper mysteries of archaeology will find Mr. Barclay's book on Stonehenge very readable and instructive, and every artist will appreciate the high merit of the author's paintings of the monument and its surroundings, so well reproduced by the publishers.

Mr. Barclay's headpieces and tailpieces of each of which we give an example on p. 233 and p. 252 contribute greatly to the artistic appearance of the book.

"THE EVIL EYE," by F. T. ELWORTHY (John Murray), furnishes another proof that notwithstanding all the fantastic follies and blatant self-advertisement of the Thirteen Club, superstitious practices continue to flourish amidst the highest culture of what someone wittily nicknamed this "so-called nineteenth century." The reason why science has not as yet killed superstition, and in all probability never will succeed in doing so, is that the number of physical phenomena of which science can offer, even a plausible explanation, from a purely material point of view, is extremely limited; and beyond these again lies the vast field of psychical phenomena of which science knows nothing—and cares less. If the "so-called nineteenth century" scientist is unable to tell us more of the force which keeps the atoms of a body together than that it is attraction of cohesion, or of the force which causes an apple to fall from the tree than that it is gravitation, what

are we to expect if we ask him by what occult means the cobra can fascinate its prey by merely gazing at it? With regard to power of fascination in human beings, Mr. Elworthy remarks:—

“A stranger arriving in Naples begins by laughing at the evil eye; but little by little he thinks over it, and at the end of three months you will see him covered with horns from head to foot, and his right hand eternally *crispata*. Nothing guards against it except the means indicated. No rank, no fortune, no social position, can place one above its reach. All men are equal *devant elle*.”

The strength in the belief in the evil eye at the present day in Italy is forcibly illustrated by the following amusing incident which occurred to the author. He says:—

“I had been searching the book shops of Italy from one end to the other for “Cicalata,” by Nicolo Valleta. At Venice I entered a large second-hand establishment, and was met by the padrone all smiles and obsequiousness until he heard the last words of the title of the book wanted, *sul Fascino*. Instantly there was a regular stampede; the man actually turned and bolted into his inner room, leaving his customer in full possession of his entire stock. Nor did he even venture to look out of his den so long as I waited to see what would happen. He evidently thought even the dread word a fatal omen, or at least that a foreigner using it must be a *jettatore*.”

In many parts of England, side by side with School Board education and the Science and Art of South Kensington, we find a deep-rooted conviction amongst the common people, especially in Somersetshire, that misfortunes to men and domestic animals can be directly attributed to the fact of their having been “overlooked” by some person endowed with the mysterious power of influencing those around them for evil by means of a glance of the eye. Besides the *jettatore*, or fascinator, who, being filled with envy, malice, and all uncharitableness, is able to bring about the serious ruin or even death of his victim, there is the “suspensive” fascinator, who in a minor degree is equally to be feared. His peculiar function is to disarrange and upset whatever is being done. “If you meet him (the fascinator) when going to the train you will assuredly miss it. If you go to see a friend by appointment, you will find him out; if a friend is coming to see you, he will be disappointed.” We fancy that the “suspensive” fascinator is not wholly unknown in happy England, only in this country we call him a bore, or an obstructive M.P.

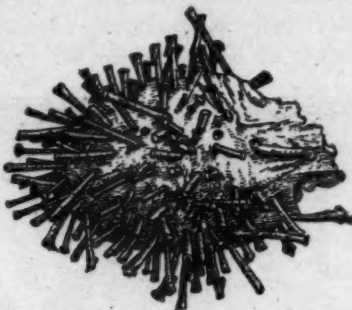
Mr. Elworthy devotes several chapters of his book to the various superstitions which are more or less directly connected with the belief in the evil eye, which space does not allow us to criticise, but we cannot pass them over without mentioning how extremely interesting we think the portion relating to sympathetic magic. Remarkable instances are given of superstitious practices, founded on the belief that a certain physical sympathy exists between living creatures and their images, and these are

illustrated by a pig's heart stuck full of pins and thorns, in the Taunton Museum, and a lemon similarly stuck full of nails, in the Pitt-Rivers Museum at Oxford.

The most powerful remedies against the malignant effects of the evil eye are peculiar amulets, either worn on the person or hung up in special places, and certain symbolic gestures made with the hand. The principle which underlies the design of one class of amulets is that

"The objects that are fixed up to ward off witchcraft or fascination derive their efficacy from the fact that they act through the strangeness and ridiculousness of their forms, which fix the mischief-working eye upon themselves."

Hence the more grotesque, or even indecent, the object is, the more likely it is to attract the evil eye and absorb its influence. For this reason the phallus was a potent talisman to avert the evil eye. May not this idea explain the purpose of placing



Pig's Heart stuck full of pins and white thorns from Ashbrittle, now in the Taunton Museum.

(Block kindly lent by Mr. John Murray.)



Lemon stuck full of nails used as a *Fattura della morte*, or death maker, in Naples, now in the Pitt-Rivers Museum at Oxford.

(Block kindly lent by Mr. John Murray.)

the indecent female figures, known in Ireland as *Sheela-na-gigs*, over the doors of churches, and of the gross subjects sculptured on Norman corbel tables and the later Gothic gargoyles?

Domestic animals and young children are believed to be specially liable to the influence of the evil eye. Hence it is that the most interesting series

of amulets are those worn for the protection of horses and of infants. Mr. Elworthy suggests that the "ornaments like the moon" that were on the camels' necks belonging to Zebah and Zalmunna which Gideon took away (Judges viii. 21) were the exact prototypes of the identical half moons we now put upon our harness. Of all the numerous charms



Silver Diana charms against the evil eye from Naples in the collection of Mr. F. T. Elworthy.

(Block kindly lent by Mr. John Murray.)

illustrated in the book, none takes our fancy more than the common Neapolitan cart harness in the collection of the author. It literally bristles with devices for averting the evil eye, including a piece of wolf skin, a bunch of many-coloured ribbons, a pendant horn, a crescent, and an image of San Gennaro.

"The bright brass plating, engraved with saints or angels, completes this powerful battery of resisting charms, so that an evil glance must be fully absorbed, baffled, or exhausted before it can fix itself upon the animal."

The symbols of Artemis, the goddess under whose special protection women in childbirth were supposed to be, in one of her three forms as *Sélene* in heaven, Artemis on earth, and *Persephone* in hades, are at the present day in Naples considered to be amongst the best protectives for infants against the evil eye. *Persephone* riding on her sea-horse, as represented on a Greek vase (No. 2959) in the Naples Museum, is an almost exact counterpart of the silver amulets that may be purchased in Naples at the present time. Some of these figures of *Persephone* have a double tail, and are called *syrens*, suggesting some curious analogies between these charms and the sculptures on churches of the twelfth century. The sea-horse also occurs on many of the pre-Norman cross slabs in the east of Scotland, notably on those at Aberlemno and Meikle. Can the mysterious symbols on these monuments be in any way connected with the evil eye superstition?



Diana as *Persephone* riding on sea-horse.
From painted Greek vase, No. 2959,
in the Naples Museum.

(Block kindly lent by Mr. John Murray.)

Mr. Elworthy himself possesses the occult power of fascination, at all events in his writing, and, speaking for ourselves, once having commenced his book on the "Evil Eye," we were quite unable to put it down until we had read it through from cover to cover, and we are glad to say we were not interrupted by a "suspensive fascinator" in the meantime.

"AN ARCHITECTURAL ACCOUNT OF THE CHURCHES OF SHROPSHIRE," by D. H. S. CRANAGE (Hobson and Co., Wellington), of which the first part has reached us, promises to be a valuable work. It is illustrated with permanent plates reproduced from photographs specially taken by M. J. Harding, and ground plans drawn by W. A. Webb. Part I. comprises the Hundred of Brimstree, and deals with fifteen churches arranged in alphabetical order. The work will consist of ten parts when complete. The photographic views, reproduced by the collotype process, are very satisfactory on the whole, and some, such as the exterior of Shiffnal and the interiors of Tong, are exceptionally good. The plans are carefully drawn and shaded to indicate the dates of the different portions. The author tells us that the letterpress is original and from his own personal observation. We shall have more to say of this work when it is completed.

"LONDON CHURCH STAVES," by MARY and CHARLOTTE THORPE (Elliot Stock), contains a well-illustrated account of the beadle's staves, which are still the outward sign of the authority exercised over the parish by the local officers in many parts of the city and the metropolis. These staves are of three kinds: (1) those with plain pear-shaped knobs; (2) those adorned with statuettes and buildings; and (3) those surmounted by medallions, crosses, mitres, crowns, and other devices. The two earliest are those at St. John's, Clerkenwell, and the Middle Temple, which are of the time of James II.; there are twenty of the eighteenth century; and the remaining eleven belong to the first half of the present century. The illustrations, reproduced from pen-and-ink sketches, give a very fair idea of the general appearance of the London Church staves, but we cannot but regret that some photographic process was not employed instead.

PART III. of the "PORTFOLIO OF THE MONUMENTAL BRASS SOCIETY" (O. J. Charlton, Newcastle-upon-Tyne), gives five sheets of reproductions of brasses showing the details with great clearness. Perhaps the best is that of a priest in Crondall Church, Hants. (*circa* 1370). The vestments are interesting, especially as showing the use of the Swastika cross in mediæval times. The remaining brasses of the fifteenth and sixteenth centuries are at Burgate, Suffolk; Horley, Surrey; Hinksworth, Herts.; and Isleham, Cambridgeshire.



Antiquarian News Items & Comments.

OBITUARY NOTICES.

WE have to announce with deep regret the loss during the past quarter of two of the most valued contributors to the *Reliquary*, Prof. Dr. George Stephens, F.S.A., the great Runic scholar of Copenhagen, and the Rev. Dr. R. E. Hooppell, Rector of Byers Green, near Spennymoor.



Prof. Stephens was born at Liverpool in December, 1813, and died at the ripe old age of nearly eighty-two. He left England in 1833, and after spending eighteen years in Sweden he removed to Copenhagen in 1855, on his appointment to the professorship of English Literature at the university there. Prof. Stephens' great work on the *Old Northern Runic Monuments of Scandinavia and England*, the first volume of which was published in 1866, and subsequently continued as far as the third volume, entitles him to a foremost place amongst European archaeologists. At the time of his death he was busily engaged in preparing a fourth volume for the press dealing with the more recently discovered Runic inscriptions. His latest book, entitled *The Runes: Whence Came They?* was reviewed quite recently in the pages of the *Reliquary*. Prof. Stephens' *Studies in Northern Mythology* was the means of directing the attention of English antiquaries to the remarkable instances of mixed pagan and Christian symbolism of the Gosforth and other crosses in the north of England, which has also been so ably investigated by the Rev. W. S. Calverley, F.S.A. Prof. Stephens was an honorary Fellow of the Society of Antiquaries of Scotland, a Fellow of the Society of Antiquaries of London, and an honorary LL.D. of the University of Cambridge. He was a regular contributor to the *Illustrated Archaeologist*, and afterwards to the *Reliquary*, his notice of Prof. F. A. Wimmer's *De Danske Runemindesmærker* in the present number being one of the last things that came from his pen. In a letter recently received from his daughter by the Editor, she writes: "We are all thankful that Prof. Stephens fell asleep so peacefully, and did not linger on in pain. Having suffered for more than four years with the greatest patience and fortitude, always labouring when he could, he seemed brighter this summer, enjoyed three weeks with his son in Sweden, came home so happy, and nine days afterwards he was at rest."

Those who have had the privilege of corresponding with the Professor will miss his splendidly firm and legible handwriting as much as his quaint early English phraseology. The former was as great a boon to the printers as the latter was a puzzle.

In Prof. George Stephens we lose a most distinguished antiquary and a thoroughly patriotic Englishman, who was, if not in reality, at all events in his sympathies, a worthy successor of the Wickings of old. A little England with a Celtic fringe he has happily not lived to see.



The Rev. R. E. Hooppell, LL.D., died on the 23rd of August at Bournemouth, at the age of sixty-two. He was a scholar and exhibitioner of St. John's College, Cambridge, where he graduated with distinction. After his ordination in 1859 he acted as mathematical master at Beaumaris Grammar School, and later was appointed principal of the nautical college at South Shields. He was the author of numerous papers on antiquarian subjects in the *Journal of the British Archaeological Association* and elsewhere. His article on the Lanchester altar appeared recently in the *Illustrated Archaeologist*.



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Dùn Eiseinn, Lewis—Ruined		Diana as Persephone riding on sea-	
Earth-House, Usinish, South Uist		horse	251
—Ground Plan of Ruined Earth-		Tail-Piece from "Stonehenge and its	
House, Usinish, South Uist—		Earthworks"	252
Restored Elevation of Earth-			



